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Unofficial Newsletter for Members Only of St. Mark's Parish, Denver, Colorado

In the Presence of the Saint

*Saint Mark's Parish, Denver and
Saint Tikhon, Enlightener of
North America*

A revision and reprinting of the April
2000 article By James Jeffrey

MY son, Ian, and I entered the church, found a pew, and knelt to say our prayers. We were early, this allowed us a few minutes to visually explore St. Mark's. I noticed the patronal icon of St. Mark. It revealed images of the current building as well as the old St. Mark's. Yes, this parish established in 1875 had not forgotten her heritage. She embraced it.

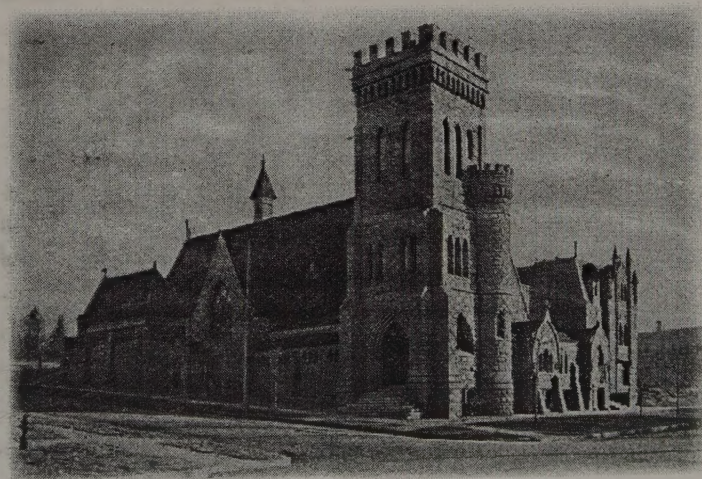
The icon of the *Deesis* (supplication) above the Altar was lovely. But what was the smaller icon? Saint Tikhon peered from the Altar of St. Mark's and a memory flooded back to me. In my study of local history I remembered that Bishop Tikhon Bellavin, Bishop of North America and the Aleutian Island from 1899 to 1907, had visited Denver in 1904. This was a wondrous time in the history of the Church. There were no divided ethnic jurisdictions. As head of the Russian Orthodox Church in the United States all Eastern Orthodox parishes were under his care. Tikhon was elevated to Archbishop in 1905. Recalled to Russia, he served various dioceses until elected Metropolitan of Moscow in June 1917. On November 18, 1917 he was chosen by lot to be Patriarch of Moscow and all Russia.¹

Tikhon visited Colorado to dedicate two churches. These were Holy Transfiguration of Christ in Globeville and St. Michael's in Pueblo. These parishes were established by Carpatho-Rusyns, Serbians, Greeks, Rumanians and Arabs at the turn of the century. They were Eastern-rite Greek Catholic parishes under the Roman

Catholic Church. These churches, persecuted by the local hierarchy, petitioned and were accepted into the Russian Orthodox Church. Holy Transfiguration, chartered in 1898 and St. Michael's chartered in 1903, are the mother churches of the Orthodox community in the Rocky Mountain region. Bishop Tikhon, as shepherd of a scattered flock, dedicated these local temples on 24 and 25 April 1904.²

Upon his return to Denver from Pueblo, Bishop Tikhon had dinner and visited with Episcopalian Bishop Charles Sanford Olmsted. Olmsted was the second Diocesan of Colorado. He served from 1899 to 1917. An ardent Anglo-Catholic, he was educated at the General Theological Seminary at Chelsea Square in New York City. He had written essays in the local newspapers and diocesan journal, *The Shepherd's Crook*, defending the questions of apostolic succession and the threefold ministry of the Anglican communion. Olmsted was annoyed with the continual usage of the name of the national church, the "Protestant Episcopal Church." He frequently explained that the church was catholic in her liturgy, history, tradition and teaching.³

Bishop Tikhon visited our parish, at the invitation of Bishop Olmsted on the patronal feast of Saint Mark the Evangelist. In the evening 48 persons were confirmed -the largest number confirmed at St. Mark's.⁴ The procession of choir and clergy marched round the church, two of the servers carried lighted candles before Bishop Tikhon. He was followed immediately by the Rev'd. Father Anthony, Deacon, and Jacob, sub-deacon. The Rev'd Dr. John Henry Houghton, S. T. D., D.D., Rector of St. Mark's followed.



The Revd C. T. Lewis carried the Bishop's staff followed by the Rt. Rev'd. Charles Sanford Olmsted. Bishop Tikhon pronounced the final blessing on the confirmation class.⁵ The local press noted that this was the first time that an Orthodox prelate had participated in the liturgical life of an Anglican parish in Denver.

Tikhon observed these confirmands affirm the faith of the Trinity, the Virgin Birth and Resurrection, the Life of the world to come and the witness of her saints.

The presence of Sister Hannah Austin, S.S.J.E. bore witness to the active monastic life of the church. Tikhon and his retinue participated as fully as they could in this confirmation service. It was probably in conjunction with a festive Evensong. Bishop Olmsted with flowing bishop's sleeves, clad in his heavy brocaded cope, mitre and carrying his staff of office confirmed the youth of St. Mark's. They were



The so-called "Fon-du-Lac Circus" of November 1900 (the consecration of Reginald Weller, co-adjutor of Fon-du-Lac). Saint Tikhon is pictured on the far right, with Father Sebastian Dabovich (with the beard and hat), and the clean shaven priest behind him is Saint John Kochurov of Chicago, Protomartyr of the Bolshevik Revolution. Bishop Grafton is seated on the front row, in the middle.

confirmed in the catholic faith of the Apostles.

How influential was this experience for Bishop Tikhon in his advocacy of the Western Rite?

[Editor's Note – Bishop Tikhon, while in North America, had already been well known for his contacts and cordial friendships with such High Church Episcopalian figures as Bishop Charles Grafton of Fon-du-Lac, Wisconsin. Bishop Tikhon's presence with Grafton at the consecration of Bishop Reginald Weller in Fon-du-Lac in 1900 became an infamous event in the history of Anglicanism – lauded by Anglo-Catholics and decried by rabid anti-ritualist Low Churchmen, who dubbed the event "the Fon-du-Lac Circus." It might also be noted that the "circus" was attended by another later canonized Orthodox saint, John Kochurov of Chicago, proto-martyr of the Bolshevik Revolution.⁶]

The Archbishop requested that the Holy Synod of Russia examine the *Book of Common Prayer* (1892) of the Episcopal Church. With specific criticism of the Offices, Liturgy, Burial of the Dead, etc., the Holy Synod directed Archbishop Tikhon to correct and adapt the Prayer Book for Orthodox Western Rite use.⁷ Comparison of the revised BCP of 1928 shows that even

the Episcopal Church adopted many of these revisions. Thus, Tikhon has been known since his Canonization as the "Patron of the Orthodox Western Rite" – a title assigned by the Very Rev'd Paul Schneirla of the Western Rite Vicariate of the Antiochian Orthodox Archdiocese. The corrected Anglo-Catholic Liturgy was later produced, according to the synodal directive to Tikhon, by the Antiochian Archdiocese in 1977, and placed under the patronage of Saint Tikhon.

Yes, Saint Tikhon, archpastor of embattled Christians, offered comfort and support to parishes which wanted only to practice their ancient Faith. How providential then that he blessed the confirmation class of our parents and grandparents in Eastertide of 1904. This Saint of the Church, looking at us from the Altar at St. Mark's, is guiding us, even after 100 years, in our journey, life and witness, in

the holy Orthodox Faith. §

1. Tarasar, Constance J. ed., *Orthodox America 1794 - 1976: Development of the Orthodox Church in America*, Syosset, New York: Orthodox Church in America, 1975, p. 84

2. "New Orthodox Creek Church at Globeville Dedicated by Head of Church in America." *Denver Republican*, 25 April 1904, p.3, cols. 2-4; See also "Bishop of Great White Czar is Visiting Denver." *Denver Post*, 24 April 1904, p. 9, cols. 1-3; "Dedicate Greek Church in Pomp," *Rocky Mountain News*, 25 April 1904, p. 10, col.2; "Bessemer Will Have New Church Building," *Pueblo Chieftain*, 24 April 1904, p.13, cols. 1-2; "Greek Catholics Hold Impressive Services," *Pueblo Chieftain*, 26 April 1904, p. 12, cols. 1-2

3. Breck, Allen DuPont, *The Episcopal Church in Colorado 1860-1963*, Denver, Colorado: Big Mountain Press, 1963, pp.138-140

4. "Large Class Confirmed by Rev. Dr. Houghton," *Denver Post*, 26 April 1904, p.2, col. 6

5. "The Church in Colorado: St. Mark's, Deliver," *The Shepherd's Crook*, Denver, Colorado: the Diocese, 15 May 1904, p.3 See also "Feast of the Agape" is a Special Feature," *Denver Post*, 25 April 1904, p. 15, col. 5; "The Agape" Here for the First Time, Greek Bishop to Assist ill Service at St. Mark's at Opening of the Annual Parish Festival," *Rocky Mountain News*, 25 April 1904, p. 5, col. 4

6. For more information on the friendship between Tikhon and Grafton, see "Nashotah House, Bishop Grafton, and Saint Tikhon of Moscow" by the Rev'd Richard M. Hatfield, online at Project Canterbury <<http://justus.anglican.org/resources/pc/orthodoxy/hatfield.pdf>>; and the fuller account in E.C. Miller's *Toward a Fuller Vision: Orthodoxy and the Anglican Experience* (Wilton, CT: Morehouse-Barlow, 1984).

7. The Alcuin Club's 1917 English translation of the 1904 synodal response to Saint Tikhon may be found online at Project Canterbury, <<http://justus.anglican.org/resources/pc/alcuin/tract12.html>>.

Orthodox Contemplation of the Passion of Christ

By Ben Johnson

"To everything, there is a season" – Ecclesiastes 3:1

WITH the immense popularity of Mel Gibson's film "The Passion of the Christ," tens of thousands of people have begun Lent by contemplating the immense sufferings Christ endured for the salvation of the world. Nominal Christians throughout the world are meditating on the sacrifice of Christ, His immense love in accepting His voluntary Passion and the role our sins played in bringing those events to pass. Many have left the theatre with a renewed sense of God's love and deep penitence over their own transgressions. Yet some Orthodox believe the holy feelings evoked by this breathtaking film miss the point. Some claim the sufferings of Christ had little to do with the message of Christianity. Frederica Mathewes-Green has written,

In the earliest Christian writings we see a different understanding of the meaning of the Cross, one which, shockingly, didn't think it was important for us to identify with Jesus' suffering.

Such identification, she wrote, serves only to "stir our empathy," which is not the point of Orthodox meditation.¹

The greatest of Eastern theologians, St. John Chrysostom, did not see things that way. He counseled his flock in Constantinople,

These things then let us read continually... For when thou seest Him, both by gestures and by deeds, mocked and worshipped with so much derision, and beaten and suffering the utmost insults, though thou be very stone, thou wilt become softer than any wax, and wilt cast out of thy soul all haughtiness.²

Elsewhere he exhorted the throngs of Hagia Sophia,

Let us not merely read of these things, but bear them in our mind; the crown of thorns, the robe, the reed, the blows, the smiting on the cheek, the spittings, the irony. These things, if continually meditated on, are sufficient to take down all anger.³

Mathewes-Greene is right that meditation on the Passion was meant for loftier aims than simple "empathy." This was understood by St. Ephrem the Syrian, whose "On the Passion" is read every Good Friday in Eastern churches. In that sermon, he tells his listener,

Open your heart, learn in detail his sufferings... Your heart will tremble, your soul will shudder. Shed tears every day by this meditation on the Master's sufferings. Tears become sweet (for) the soul is enlightened that always meditates on Christ's sufferings.

Thus, according to a luminary saint of the Syriac East, meditation on the sufferings of Christ is precisely the path to illumination, or what the Greeks call *apatheia* ("dispassion").

Orthodoxy: The Lack of Imbalance

Presbytera Frederica's column would mask one of the greatest strengths of Orthodoxy: its harmony. I am told the professors at St. Vladimir's define Orthodoxy as "the lack of imbalance." This is just so, both in the East and in the West. Yet taking into account only the Resurrection without the Passion threatens to throw the whole faith out of alignment. A careful look both East and West demonstrates their wondrous ability to harmonize both the sufferings of Christ and His Resurrection in their piety, and underscores their fundamental harmony with one another.

Not all perceive either harmony clearly. According to some, the East emphasizes Christ's glory while the West morbidly dwells on His sacrifice. Frederica writes,



“in Eastern Christianity today, the Cross means ‘victory.’” But can one not find a devotion to the sufferings of Christ, as well, in this Byzantine vesperal hymn for third Sunday in Lent: “Taking the reed pen of the Cross, out of love for humankind, in the red ink of royalty with bloody fingers you signed our absolution.” Or these words from Good Friday,

On holy and great Friday we remember the holy, saving and dread Sufferings of our Lord and God and Saviour, Jesus Christ: the spittings, the blows, the buffetings, the outrages, the mockings, the purple cloak, the reed, the sponge, the vinegar, the nails, the lance and above all the Cross and death, which he accepted willingly for our sake.

Or this, also from Good Friday:

Today he who hung the earth upon the waters is hung upon a Tree, (x3) He who is King of the Angels is arrayed in a crown of thorns. He who wraps the heaven in clouds is wrapped in mocking purple. He who freed Adam in the Jordan receives a blow on the face. The Bridegroom of the Church is transfixed with nails. The Son of the Virgin is pierced by a lance. We worship thy Sufferings, O Christ (x3) Show us also thy glorious Resurrection.

Conversely, we see the Cross portrayed precisely as a sign of victory in the glorious hymn *Pange Lingua Gloriosi*,” sung on Good Friday in the Western Church, and throughout Passiontide:

Faithful Cross! above all other,
One and only noble Tree!
None in foliage, none in blossom,
None in fruit thy peers may be;
Sweetest wood and sweetest iron!
Sweetest Weight is hung on thee!

Or again the hymn *Vexilla Regis*, which praises the “Blest Tree, whose happy branches bore the wealth that did the world restore.”

A strong case could be made that the Byzantine liturgy obsesses more on the physical sufferings of Christ, while the Western liturgies focus on entering the joy of the Resurrection. Witness the *Prothesis/Proskomede* service. (The Prothesis is the service before the Divine Liturgy in which the priest prepares the holy bread; there is no exact equivalent in the West.) While the priest carves the holy bread with a sharp knife called a “spear,” he intones,

As a sheep He was led to the slaughter. And as a

blameless lamb before his shearers is dumb, so He opened not His mouth ... For His life is taken away from the earth. Sacrificed is the Lamb of God, who taketh away the sin of the world.

Conversely, the Western Rite priest merely speaks of ascending to the altar of God, “even the God of my joy and gladness.”

Does any hymn more lavishly set forth the glory of God than the *Te Deum*, which Western Rite faithful recite on Feasts and Sundays during Morning Prayer? Is any hymn more exultant in its praise than the *Gloria*, sung at every Mass, whose absence during Lent underscores this season’s ascetical and penitential nature?

The truth is that both East and West contemplate the sufferings of Christ – not for the purpose of “stirring empathy,” but to stir repentance and love. And both do so recognizing it is precisely in sacrifice that Christ triumphs, that “it is in dying that we are born to eternal life.” The mourning of the Passion is tempered with the knowledge of His third day Resurrection from the dead. Metropolitan PHILIP’s pastoral letter on Gibson’s film demonstrates this same balance. “I advise our clergy and faithful to see this movie and share the suffering of our Lord and the joy of His Glorious Resurrection.” Both Rites harmonize these realities, and in their observances, beautifully harmonize with one another.

Balanced Approach to Christ’s Two Natures

The West’s harmonious devotional life reflects its balanced approach to the two natures of Christ: Human and Divine. We venerate His suffering (which according to His human nature) and triumph over death (due to His divine nature). No less a theological powerhouse than Pope St. Leo the Great, whose Tome became the Church’s definitive word on the subject of the two natures, draws on this in his sermons on the Passion. He told his flock,

in the majesty (of Christ) the humility is complete, in the humility the majesty is complete...the degradation belongs to the same Person, as does the glory...(He is) at once capable of death and the vanquisher of it.⁴

We contemplate the sufferings of Christ so that when we are faced with trials, we, following His divine example, “might desire not so much to avoid and escape them as to endure and overcome them.”⁵ While we

worship Christ as victor over death, we must take time to acknowledge and contemplate the Passion. We acknowledge the Resurrection constantly, including every Sunday – and most especially on Easter. And we acknowledge the Passion every Friday and appropriately during Lent.

The Stations of the Cross and the 12 Passion Gospels

Perhaps the ideal way to meditate on the Passion of Christ is through the Stations of the Cross. The same contemplation on the sufferings of Christ may be made by meditating on the Sorrowful Mysteries of the Rosary, which are typically prayed on Tuesdays, Fridays and – only during Lent – on Sundays.

Although the Stations are sometimes shunned as a Western innovation, the practice in fact reflects the ancient, pre-Schism tradition of the Eastern Church. Egeria bears this out in her account of Holy Week in third century Jerusalem. She notes that on Maundy Thursday, the faithful gather at Gethsemane to pray, sing and recite hymns, mixing with them the “moaning and groaning of all the people, together with weeping.” They make many stops, reciting prayers and reading the Gospels throughout the night. “Thus,” Egeria writes, “the bishop is escorted from Gethsemane to the gate, and thence through the whole of the city to the Cross.” Western Rite Orthodox still keep this vigil while praying the Stations.

It is little appreciated that the Stations have a parallel in the Byzantine service known as “The Twelve Passion Gospels.” (6) These Gospels, read during the Matins service of Good Friday, stretch from Christ’s agony in the Garden of Gethsemane to His burial in the sepulcher. (This is precisely the span covered the five Sorrowful Mysteries of the Rosary.) In addition, the service contains a hymn between the 8th and 9th Gospels mention-

ing the meeting of Christ with His Mother.

The Stations of the Cross commemorate all these details, as well as the weeping women of Jerusalem and the ancient Christian tradition of St. Veronica, creating a service that is remarkably comprehensive despite its comparative brevity. The Twelve Passion Gospels is one of the longest services in the Eastern Rite, lasting nearly three hours. The Stations of the Cross are a wonderfully accessible way to commemorate these truths. Since they last anywhere from 30 minutes to an hour, they may be celebrated throughout the year by the faithful, without wearying them, allowing us to more frequently

enter into these mysteries of our redemption in His blood during the Lenten season. With these truths deeply etched into our hearts, we then “bemoan our manifold sins and wickedness” (as we did on Ash Wednesday) and seek to right our lives.

So through fasting and mortification of the flesh, by the spiritual control of the thoughts and curtailment of the passions, by the sacraments and devotions of the Church we seek to live a life worthy of the name Christian. Too often we fail, but we must make the effort. As the Byzantine Fathers quoted above show, it is vital that we ponder the immense sacrifice and suffering of our Savior. This is the season. §

ENDNOTES

1. “What Mel Missed,” Frederica Mathewes-Green.

2. St. John Chrysostom, Homily 87 on the Gospel according to St. Matthew.

3. St. John Chrysostom, Homily 84 on the Gospel according to St. John.

4. Pope St. Leo the Great, Sermon 54, On the Passion III.

5. Pope St. Leo the Great, Sermon 57, On the Passion XVI.

6. Although technically part of Good Friday Matins, these are typically recited on the evening of Maundy Thursday because of its prohibitive length. The Gospels read are: Sts. John 13:31-18:1; John 13:31-18:1; Matt. 26:57-75; John 18:28-19:16; Matt. 27:3-32; Mark 15:16-32; Matt. 27:33-54; Luke 23:32-49; John 19:25-37; Mark 15:43-47; John 19:38-42; and Matt. 27:62-66.

VICTIMAE PASCHALI LAUDES

The Easter Sequence Hymn

AT SOME time in the eleventh century," writes David Hiley, in his book *Western Plainchant*, "a modest little Easter sequence was composed in eastern France or western Germany which was to enjoy longer popularity" than other medieval sequence hymns, a popularity which allowed *Victimae Paschali laudes* "to withstand the post-Tridentine pruning exercise in the sixteenth century" (being but one of five sequences in the *Missale Romanum* of Pius V).

Victimae Paschali laudes is a rather short and dramatic hymn, sung on Easter Day and throughout Easter Week, celebrating Christ's own triumphant destruction of death by death. It begins, as most sequence hymns do, with an exhortation to the Christian faithful to offer thanks and praise to God: *Victimae Paschali laudes, immolent Christiani* ("O Christians, offer your sacrifice of praise to the Paschal Victim").

The hymn proceeds to tell us why we ought to offer such thanks and praise: because *Agnus redemit oves, Christus innocens Patri reconciliavit peccatores* ("A Lamb hath redeemed the sheep: The innocent Christ hath reconciled sinners to the Father"). In the death of Christ, death and life themselves have duelled in a wondrous conflict (*Mors et vita duello conflixere mirando*) and the final outcome is



THE SEQUENCE HYMN. *Victimae Paschali laudes.* Mode I.

1. Chris-tians, to the Pas-chal Vic-tim Of-fer your thank-ful prai-ses!

2. A Lamb the sheep re-deem-eth: Christ, who on-ly is sin-less,
Re-con-cil-eth sin-ners to the Fa-ther; 3. Death and life have con-
tend-ed In that com-bat stup-en-dous: The Prince of Life, who died,
reigns im-mor-tal. 4. Speak Ma-ry, de-clar-ing What thou saw-est
way-far-ing: 5. 'The Tomb of Christ, who is liv-ing, The glo-ry of
Je-su's Re-sur-rec-tion: 6. Bright An-gels at-test-ing, The shroud

that the dead Prince of life reigns as living once again (*Dux vite mortuis regnat vivus*).

The rest of the hymn is addressed to Mary Magdalene, who, according to the Gospel of S. Mark (chapter 16), was one of the myrrh-bearing women who discovered the empty tomb and heard the angelic announcement of the Resurrection. According to S. Matthew and S. John, the Risen Christ appeared to her as well (Matt. 28:9; John. 20:11). Mary, after witnessing the empty tomb and the Resurrected Lord, witnessed of the Resurrection in turn to the Apostles, thus becoming "The Apostle to the Apostles." Thus in the hymn we take the place of the Apostles as we invite Mary to speak to us and declare to what she saw: *Dic nobis Maria, quid vidisti in via!* ("Speak unto us, O Mary, what thou hast seen on the way!").

And Mary, as if short of breath from running from the tomb, bursts out: *Sepulchrum Christi viventis; Angelicos testes; sudarium et vestes!* ("The tomb of the living Christ; Angels testifying; his napkin and shroud!"). Or, in Neale's eloquent paraphrase: "I saw the Slain One's earthly prison: / I saw the glory of the Risen: / The witness-Angels by the cave: / And the garments of the grave." And finally Mary declares: *Surrexit Christus spes nostra, preceit suos in Galileam* ("Christ our Hope is risen! he goes before you to Galilee!").

The faithful then declare their allegiance to Mary's veracity rather than the lie devised by "the Jews"* that Christ's Body was stolen by his disciples: *Credendum est magis soli Mariae veraci quam Iudeorum turbe fallaci*. (This line is omitted in modern books, because of a perceived anti-Semitism*). We do not believe these

and nap-kin rest-ing. 7. Yea, Christ my Hope is a-ris-en: To Ga-li-
lee he goes be-fore you.' 8. Hap-py they who hear the wit-ness,
Ma-ry's word be-lie-ving, A-bove the tales of Jew-ry de-cei-ving.
9. Christ in-deed from death is ris-en, Our new life ob-tain-ing.
Have mer-cy, Vic-tor King, ev-er reign-ing! A-men. Al-le-lu-ia.

lies, but rather *Scimus Christum surrexisse, a mortuis vere*: "We know Christ has truly risen from the dead." And after this credal confession, we conclude the hymn with an invocation of Christ: *Tu nobis Victor Rex, miserere!* ("Thou Victor King, have mercy upon us!").

Victimae

Paschali laudes is a rhymed sequence of irregular metre, and according to Hiley, "one of the earliest sequences to exploit rhyme." (*Western Plainchant*, p. 189). It is most commonly attributed to the authorship of Wipo of Burgundy († c. 1050), a priest who was chaplain to the Western emperors Conrad II and Henry III. It has also been attributed to other authors, such as Blessed Notker ("the Stammerer") of the monastery of Saint Gall (in Switzerland) (late IX c.), King Robert II of France (late X c.), Herman Contractus (mid XI c.), and the master hymn writer Adam of S. Victor (XII c.).

In the later Middle Ages the hymn developed into the first liturgical dramas or so-called "miracle plays," as the dialogue with Mary Magdalene lent itself to dramatization. Commonly, the miracle play based on the *Victimae Paschali* was performed at Matins, before the *Te Deum*, on Easter Day. – Benjamin J. Andersen. §

* The line need not be read as anti-semitic, as in the case of other liturgical texts which mention "the Jews." In the Gospels, particularly the Gospel of S. John, the term "Jews" do not refer to an ethnic group (as if an entire ethnic group is responsible for the rejection and death of Christ, without exception) but to those who reject Christ – those "of the world" who do not know him or recognize him as Lord, whether in the first century or the twenty-first century.

PROCESSIONS IN THE PAST

By Colin Dunlop

IT IS almost certain that the description of a pilgrimage to the Holy Land, now generally known as the *Pilgrimage of Etheria*, was written at the close of the fourth century and describes the condition of things there at the same period. This being so, the story of Etheria tells us is the earliest account of Christian worship on a large scale which is available to us. As this enthusiastic, precise description is read, it becomes more and more clear that a dominant element in the worship of the Jerusalem Church at this time was that of pilgrimage. The Eucharist was offered, hymns and psalms were sung, the Bible was read, prayers were recited; but what mattered enormously was *where* things were done. Consequently the description of the services is largely a record of the movements of the clergy and congregation from place to place, a record, in fact, of processions.

The normal Sunday services begin, for instance, at one of the sanctuaries on Golgotha, but, at a certain point, the Bishop leaves in procession, the monks singing hymns, and goes to the church of the *Anastasis* (Resurrection), where further prayer takes place, followed by the Blessing . . . The Holy Week services are a constant succession of pilgrimage processions with stations at the places mentioned in the Gospel story of the Passion, including the Palm Procession from the Mount of Olives to the city. Plainly these Processions are not mere marching for the sake of marching; they are made in order to arrive at certain holy places; on arrival lessons are read and prayers are said appropriate to the place and the season at which the visit is made.

But in addition to this, some of these Processions contained another element, though doubtless it was secondary in importance to the main practical aim. They were partly 'honorific'. They were solemn. Over and over again in her story, Etheria remarks 'the bishop is escorted with hymns' to such and such a place. And of the Palm Sunday Procession she thus concludes her picture: 'and thus the bishop is escorted in the same manner as the Lord was of old'.

Further, the Processions were solemn pilgrimages in which all the worshippers joined. They were not spectacles at which they gazed. The people took part because they wished to go themselves to the place to which the clergy were going, so that they might join with them in their worship and meditation on arrival. This element of pilgrimage must have given to the worship of the Jerusa-

lem Church a vivid dramatic quality almost inconceivable to us, to whom worship means repairing to a familiar seat in a church and not leaving it, except at the reception of Holy Communion, till worship is over.

The same element of pilgrimage appears in the worship of the Church of Rome from an early date. Long before the time of Gregory the Great the custom of the 'Stational' Mass had become part of the liturgical routine of the Roman community. The term *statio* is borrowed from military usage, and its adoption by the Church seems to have been deliberately intended to convey to the Church's worship the atmosphere of watchfulness of a strict disciplined kind. Public worship was the formal sentry

duty of the Christian Church, ever on the look-out for the coming of the Lord.

And the various titular churches of the city each took its turns to be as it were the watch-tower for the day of the whole community. To the particular stational church chosen for the day, the Pope set forth in formal array, accompanied by his household and retinue and ecclesiastical officers.

Sometimes he was accompanied in this

Procession by all the people, as during Lent and on some of the Ember Days. Preceded by

the special stational cross, with the Gospel book and the sacred vessels solemnly carried, with lights and incense, and with the singing of litanies, the Procession moved from the church of assembly to the church where watch was to be kept that day and the Mass celebrated . . .

Originally, no doubt, in accordance with the austere spirit which characterized all truly native Roman ceremonial, this Procession was of great simplicity and its practical element paramount. But as the Peace of Constantine became more and more an established fact, it grew into a more sumptuous affair and took on partly the character of propaganda. It became more and more a display, a Procession of witness, a coming out of the Church into the open to awe the spectators into reverence, to make people aware of the character and existence of the Church. It is suggested that this feature was impressed upon the Stational Procession in the time of Pope Damasus. An enthusiastic liturgist, this 'Pontiff of the Martyrs' had already borrowed some of the liturgical uses of the Church of Milan, where a strong oriental influence was at work. First in Antioch, and then in Constantinople, magnificent Processions of propaganda and witness had been deliberately organized to impress a populace tottering on the brink of Arianism. Singing litanies and with banners waving, these Processions originated, not as pilgrimages to holy places, but as demonstrations to impress; though doubtless they were also intended to be solemn supplications to Heaven that the truth might prevail. This element in Processions,



whether it did directly mould the Stational Procession of Rome or not, has certainly not been absent from many of the processional customs of later days.

The Middle Ages witnessed a luxuriant growth in all kinds of religious devotion and ceremonial. A tendency to become more and more complex, to exaggerate and to stereotype, was slowly at work. In spite of this it is still possible to discern clearly the more primitive and practical roots from which the august pageantry of medieval worship springs . . . Examine, for instance, that great compendium of medieval ceremonial and ritual, *Processionale ad usum Insignis ac Praeclaræ Ecclesiæ Sarum*. In this book are to be found directions for the carrying out of a vast variety of Processions upon numerous occasions, together with the Antiphons, Psalms, Responsories, Versicles, Collects, &c., used in the course of these acts of worship. There are minute directions as to the path to be taken by the Processions, the dress to be worn by each of the sacred ministers or clerks taking part, the exact rank of the official who is responsible for this or that ceremony or chant. Nearly everything is clearly and summarily provided for.

Yet beneath this abundance of minute directions, and still in a large measure directly responsible for them, are the familiar *motifs* of the earlier Processions at which we have glanced. Though the medieval processionals provide for a magnificent pageantry on many occasions, they still have for the most part clearly in view the practical aims and the primitive piety . . . Consider, for example, the spectacular Procession on Easter Eve after the Blessing of the Paschal Candle, carrying the oil and the chrism and the baptismal fire, the five deacons singing the litany. This is not an Easter demonstration, nor primarily a supplicatory act; it is a means of getting to the Font in order to bless it, to pray there for an increase of the new life brought into the world by the resurrection and planted in man at his baptism, and sometimes actually to baptize . . .

But pilgrimage was not the only motive for Processions in the Middle Ages. Reference has been made to the Palm Procession on the first day of Holy Week which was the custom of the fourth century Church at Jerusalem. This Procession started from the Mount of Olives and went down into the city; the Bishop walked in it, accompanied by all the people and 'even those of rank', who sang hymns and antiphons on the way. A special feature was the bearing of palm and olive branches by all the children, even by those who were too young to walk and were carried on their parents' shoulders. The intention of this custom was plainly not practical but dramatic. It was an attempt, as in all their Holy Week observances, to live over again the original events, to become actors in the great drama of redemption. Such a custom, so human and so religious, was bound to spread. It overcame the native reserve and austerity of the Church in Rome, where before its arrival it had been the practice merely to hold branches

of olive during the reading of the Gospel . . .

Lastly, there was the normal Sunday morning Procession before Mass, the most familiar of all to medieval churchmen, for it seems to have been carried out not only in cathedrals and collegiate churches, but in nearly every parish church in the land. In character it was neither peregrinal, nor dramatic, nor demonstrational. It has its roots in other elements of Christian piety, and to a certain extent in pagan piety also. In ancient times it was the custom of the young people in Rome on 25 April each year to march in solemn Procession from the city across the Milvian Bridge to the Ager Vaticanus, where sacrifice was offered to the god Robigus, whose function was the preservation of the grain from blight. The Christian Church took over this popular festivity and christianized it. This function was securely entrenched by the time of Gregory the Great and spread throughout the Church in Europe under the name of the Greater Litanies of S. Mark's day. Falling in Eastertide it was not a Penitential Procession, but rather a Supplicatory Procession. This is directly or indirectly one of the roots of the normal Sunday Procession before High Mass. The other springs in Auvergne towards the end of the fifth century, where the Bishop of Vienne, Mamertus, instituted a series of Penitential litanies in Procession, accompanied by fasting, on the three days preceding Ascension Day. The original motive was a solemn supplication to God during a time of earthquake.

These elements of penitence and supplication were the dominant notes in the Sunday morning Procession of the Middle Ages and after, while no doubt a third element, that of lustration, was present, for the Procession moved round the church (and sometimes outside) and included a sprinkling with holy water of altars and tombs on the way. In the Middle Ages the priest first blessed the water and then sprinkled the altar, himself and his colleagues, while the choir sang the 51st Psalm with the antiphon *Thou shalt purge me, O Lord, with hyssop*, &c. [the *Asperges*]. During Paschaltide, other words were sung. Then, preceded by verger, holy-water boy, cross-bearer, taperers, deacon, and subdeacon, the priest followed by choir and other clergy made a circuit of the church, sprinkling water as he went. Arriving at the rood, a station was made. The priest, turning towards the people announced in the mother tongue the biddings to prayer, for the Church, Pope and clergy, for the Holy Land, for the Peace of the Church and Realm, for the King and Queen and their subjects; and then for the Departed (mentioning their names) . . . This was the normal prelude to High Mass, and it was this practice which, in the opinion of some liturgical scholars, Cranmer designed to perpetuate by composing the English Litany which exactly fits the old ceremonial. §

From *Processions: A Dissertation Together with Practical Suggestions* (Alcuin Club Tract XX). (London: Oxford University Press, 1932), pp. 10-20.

APRIL ANNO DOMINI 2004

ST. MARK'S CHURCH, DENVER, COLORADO

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1 Thursday in Passion Week Matins – 7 AM Low Mass – 7:30 AM Evensong – 4 PM	2 Seven Sorrows of the B. V. Mary Matins – 7 AM Low Mass – 7:30 AM Evensong – 4 PM	3 Saturday in Passion Week Matins – 8:30 AM Latin Mass – 9 AM Catechism – 10 AM Evensong – 4 PM
4 PALM SUNDAY <i>See insert</i>	5 Monday in Holy Week <i>See insert</i>	6 Tuesday in Holy Week <i>See insert</i>	7 Wednesday in Holy Week <i>See insert</i>	8 MAUNDY THURSDAY <i>See insert</i>	9 GOOD FRIDAY <i>See insert</i>	10 HOLY SATURDAY <i>See insert</i>
11 EASTER DAY Matins – 7:30 AM Low Mass – 8 AM School – 9:10 AM High Mass – 10 AM Evensong – 4 PM	12 Monday in Easter Week Matins – 7 AM Low Mass – 7:30 AM Evensong – 5 PM	13 Tuesday in Easter Week Matins – 7 AM Low Mass – 7:30 AM Evensong – 5 PM	14 Wednesday in Easter Week Matins – 7 AM Low Mass – 7:30 AM Evensong – 5 PM	15 Thursday in Easter Week Matins – 7 AM Low Mass – 7:30 AM DU Evensong – 4 PM	16 Friday in Easter Week Matins – 7 AM Low Mass – 7:30 AM Evensong – 5 PM	17 Saturday in Easter Week Matins – 8:30 AM Latin Mass – 9 AM Catechism – 10 AM Evensong – 4 PM
18 LOW SUNDAY Matins – 7:30 AM Low Mass – 8 AM School – 9:10 AM High Mass – 10 AM Evensong – 4 PM	19 S. Isidore of Seville, B.C.D.	20 S. TIKHON OF MOSCOW	21 S. Leo the Great, Pope of Rome Matins – 7 AM Low Mass – 7:30 AM Evensong – 4 PM	22 Ss. Soter & Caius, Popes, Mm. Matins – 7 AM Low Mass – 7:30 AM DU Evensong – 4 PM	23 SAINT GEORGE THE MARTYR Matins – 7 AM Low Mass – 7:30 AM Evensong – 5 PM	24 Feria (Office of S. Mary) Matins – 8:30 AM Latin Mass – 9 AM Catechism – 10 AM Evensong – 4 PM
25 S. MARK THE EVANGELIST Matins – 7:30 AM Low Mass – 8 AM School – 9:10 AM High Mass – 10 AM Evensong – 4 PM	26 Ss. Cletus & Marcellinus, Popes, Mm.	27 Feria (Office of Easter II)	28 S. Vitalis, M. Matins – 7 AM Low Mass – 7:30 AM Evensong – 4 PM	29 Feria Matins – 7 AM Low Mass – 7:30 AM DU Evensong – 4 PM	30 Feria Matins – 7 AM Low Mass – 7:30 AM Evensong – 4 PM	

Sunday, 25 April 2004 is an important date in the life of our parish. Not only is it the Feast Day of the Patron of our church, **Saint Mark the Evangelist**, but it is also the 100th Anniversary of the Visitation of **Archbishop Saint Tikhon** (Enlightener of North America, and Patron of the Western Rite) to this parish in 1904. Therefore, in honor of our two heavenly patrons, Saints Mark and Tikhon, on Sunday 25 April 2004 we will have a **solemn Procession** before High Mass (10 AM) and a **festive pot-luck Luncheon** following.

MAY ANNO DOMINI 2004

ST. MARK'S CHURCH, DENVER, COLORADO

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1 SS. PHILIP & JAMES Matins – 8:30 AM Latin Mass – 9 AM Catechism – 10 AM Evensong – 4 PM
2 EASTER III Matins – 7:30 AM Low Mass – 8 AM School – 9:10 AM High Mass – 10 AM Evensong – 4 PM	3 INVENTION (Finding) OF THE HOLY CROSS	4 S. Monica, Mother of S. Augustine	5 Feria Matins – 7 AM Low Mass – 7:30 AM Evensong – 4 PM	6 S. John Before the Latin Gate Matins – 7 AM Low Mass – 7:30 AM DU Evensong – 4 PM	7 S. John of Beverley, B.C. Matins – 7 AM Low Mass – 7:30 AM Evensong – 4 PM	8 Apparition of S. Michael Matins – 8:30 AM Latin Mass – 9 AM Catechism – 10 AM Evensong – 4 PM
9 EASTER IV Matins – 7:30 AM Low Mass – 8 AM School – 9:10 AM High Mass – 10 AM Evensong – 4 PM	10 Ss. Gordian & Epimachus, Mm.	11 S. Erkenwald of London, B.C.	12 Ss. Nereus & Companions, Mm. Matins – 7 AM Low Mass – 7:30 AM Evensong – 4 PM	13 Feria Matins – 7 AM Low Mass – 7:30 AM DU Evensong – 4 PM	14 S. Boniface, M. Matins – 7 AM Low Mass – 7:30 AM Evensong – 4 PM	15 Feria (Office of S. Mary) Matins – 8:30 AM Latin Mass – 9 AM Catechism – 10 AM Evensong – 4 PM
16 EASTER V Matins – 7:30 AM Low Mass – 8 AM School – 9:10 AM High Mass – 10 AM Evensong – 4 PM	17 Rogation Monday	18 Rogation Tuesday	19 Vigil of the Ascension Matins – 7 AM Low Mass – 7:30 AM Evensong – 4 PM	20 ASCENSION OF OUR LORD Matins – 7 AM Low Mass – 7:30 AM DU Evensong – 4 PM	21 Within Octave Matins – 7 AM Low Mass – 7:30 AM Evensong – 4 PM	22 Within Octave Matins – 8:30 AM Latin Mass – 9 AM Catechism – 10 AM Evensong – 4 PM
23 SUNDAY AFTER ASCENSION Matins – 7:30 AM Low Mass – 8 AM School – 9:10 AM High Mass – 10 AM Evensong – 4 PM	24 S. Vincent of Lerins	25 Within Octave	26 Within Octave Matins – 7 AM Low Mass – 7:30 AM Evensong – 4 PM	27 Octave of the Ascension Matins – 7 AM Low Mass – 7:30 AM DU Evensong – 4 PM	28 S. Augustine of Canterbury Matins – 7 AM Low Mass – 7:30 AM Evensong – 4 PM	29 Whitsun Vigil Matins – 8:30 AM Latin Mass – 9 AM Catechism – 10 AM Evensong – 4 PM
30 PENTECOST/ WHITSUN DAY Matins – 7:30 AM Low Mass – 8 AM School – 9:10 AM High Mass – 10 AM Evensong – 4 PM	31 Whit Monday					



RT. – Matushka Deborah with her nephew 1st Lt. James Campbell, who has left for duty in Iraq. He will be an Executive Officer of a Tank Company, stationed 20 miles NW of Baghdad. James is a West Point graduate and this is his first overseas duty. His father served bravely in Viet Nam and his uncle, General Charles (Hond) Campbell is currently serving in South Korea. May the Lord protect and preserve our U.S. Armed Forces everywhere through Jesus Christ our Lord. Amen.



TOP LEFT – His Grace, Bishop Basil at the pulpit, leading the Men's Retreat, which was held on the Feast of Saint John Damascene, 27 March 2004. The topic of His Grace's lectures was Elder Joseph the Hesychast († 1959). There were 90 men in attendance.

TOP RIGHT – On Passion Sunday 2004, His Grace, Bishop Basil with the Sacred Ministers of Saint Mark's Parish (L to R) – Acolyte Drue (Andrew) Banta, Deacon Vladimir MacDonald, Reader Robert Uhl, Subdeacon James Tochiara, Bishop Basil, newly tonsured Reader Andrew Diederich, Acolyte Sean Huft, newly tonsured Reader Rik (Cuthbert) Vaughn, newly tonsured Acolyte Robert (Ivan) Andersen, newly tonsured Reader Vincent Brechtel, and Subdeacon Theodore Eklund.



ABOVE – An old photograph of Saint Mark's Parish, showing a class of newly confirmed young men and women and the antique stone Baptismal Font on the right, recently ransomed out of its 'Babylonian Captivity' from the nightclub which operates in our former temple on 1160 Lincoln Street. Does anyone know where the silver Angel cover might be? We would like to restore it!

The LION

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Address Correction Requested



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